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FAMOUS PAINTINGS

Compiled by

FRANCIS H. ROBERTSON



CHILDREN

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PASTORALS

INTERIORS

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GENRE PAINTINGS

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HISTORICAL PAINTINGS

ETC., ETC.



Don Carlos on Horseback Velasquez

FAMOUS PAINTINGS

Children



INTERPRETATIONS

By HENRY TURNER BAILEY

TEN PLATES IN COLOR
FROM THE ORIGINAL MASTERPIECES

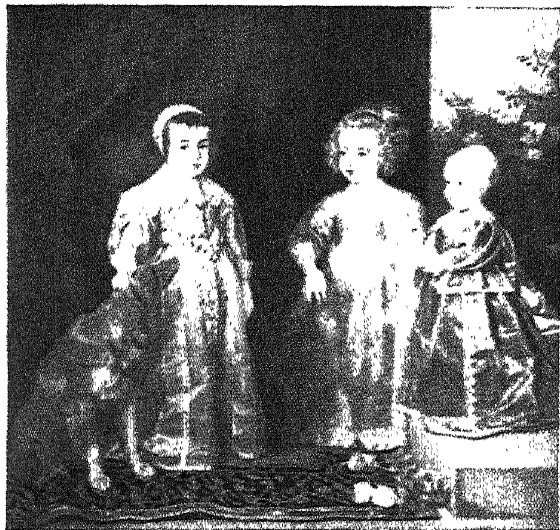
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FRANCIS H. ROBERTSON



NEW YORK
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NEW YORK.



Children of Chas. I Van Dyck

P R E F A C E

Children are the "consummation most devoutly to be wished", the wonderment, the delight, the harassing problem, the inspiration and solace of parents and teachers, and the hope of the world.

The art of the ancients had but little to do with them. Animals and slaves, soldiers and kings and gods were more important. Sympathetic and appreciative interest in children was initiated by Him who said "Suffer the little children to come unto me and forbid them not; for of such is the Kingdom of heaven;" but not until the Renaissance did artists begin to look at children with "a clear and loving eye that seeth as God seeth;" and only within the memory of people now living have children commanded the attention they deserve. Recent conferences on the problems of childhood and youth are significant of the modern attitude towards the most important of those "National resources" which merit conservation.

The pictures of children here gathered together have all been painted within the last three centuries. Spanish, Dutch, English, and American, they all show the same insight into child character in its many moods, active and passive — thoughtful, playful, joyous, nonchalant, imitative, dreamy. Frequently the animals children love are associated with them. Always the children are represented as enjoying themselves in a friendly and beautiful world, the world to which children seem to have an inalienable right.

These pictures, among the most famous ever painted, will give delight to every lover of children. If in addition they promote closer observation, more sympathetic attention, and greater determination to give all children all that they should have that they may become better citizens of the world than we are ourselves, their publication in this form will not have been in vain.

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PLATE I.
DON CARLOS ON HORSEBACK

Frontispiece

DIEGO RODRIGUEZ DE SILVA VELASQUEZ

Spanish School 1599-1660

Velasquez painted this spirited figure of the youthful prince as a horseman, in 1636. The canvas now hangs in the Prado Gallery, Madrid.

The size of the Picture is 82 x 67 inches.

DON CARLOS ON HORSEBACK

By VELASQUEZ



THE little Spanish Prince is out alone. That of itself is enough to make a Prince happy. He is riding his own pet pony, the plumpest little pony in all the world. He is dressed as his father the King dresses when he rides—in silk and velvet and lace, with riding boots, and gloves, and saddle cloth, all gold embroidered. The pony's harness is richly decorated. The Prince carries a baton and an ornamental sword. Behind the pony and his little master appears the picturesque landscape of Spain with its rough open spaces, its olive orchards, its green valleys

DON CARLOS ON HORSEBACK

and its desolate snow-capped mountains. The pony is a kindly little beast, with luxuriant mane and tail. He has the same expression as his rider, a sort of solemn and selfconscious pride.

The composition is extraordinarily simple and effective. All the elements radiate in fluttering lines from the upper end of the boy's baton, downward and to the right, giving the impression of movement without effort. The white cloud and the dark brown hat, and the strong light upon the child's pale face, serve as irresistible attractions for the eye, and make even the brilliant elegance of the costume of secondary importance. The color scheme includes two analogous scales, complementary to each other, orange central in one and green-blue in the other. The cool colors predominate. The technique

VELASQUEZ

is Velasquez's own — free, direct, assured, never a false note in value, never a superfluous brush stroke, and all with a certain high seriousness combined with delight in the doing.

Don Carlos was the son of Philip II. He was recognized as heir to the throne, sent to a university where he made a bad record, excluded from all participation in the government, was openly opposed to the powerful Duke of Alva and his policies in Holland, thought of assassinating the King, was arrested, condemned to death, and shortly afterwards was found dead in his bed, at the age of twenty-three. In view of all this, the little Prince on his pony is a rather pathetic figure. He seems foredoomed to trouble, and to live under the shadow of it. No wonder he does not smile. It is fortun-

DON CARLOS ON HORSEBACK

ate that Velasquez immortalized him at this particular moment. He never looked better. He has given more people greater pleasure through this picture than he ever gave to his subjects during his brief lifetime.

PLATE II. THE PASTRY EATERS

BARTOLOMEO ESTEBAN MURILLO

Spanish School 1616-1682

This picture was acquired from the Mannheim Gallery, and now hangs in the Munich Gallery.

The size of the Canvas is 48 x 40 inches.



The Pastry Eaters Murillo

THE PASTRY EATERS

By MURILLO



MURILLO, one of the most facile and popular of Spanish painters, was employed almost constantly in painting religious pictures — Madonnas and Saints. But the artist loved children and liked to paint them. In his *Children of the Shell* and in his *Vision of St. Anthony*, he was able to combine what he had to do with what he loved to do, and produced religious pictures in which charming children were of chief interest. In studying his work one is driven to the conclusion that he saw something admirable in children, though they were not saintly. He has left us pictures of beggar boys, of boys

THE PASTRY EATERS

throwing dice, of care-free boys and girls off the street. Among his famous paintings there are no less than a dozen in which peasant children appear. Murillo discovered something that Emerson, long afterward, put into words:

“Oft in unexpected places
I detect far-wandered graces,
Which from Eden wide astray,
In lowly homes have lost their way.”

This picture shows two barefoot boys, with torn and patched clothing, resting by the wayside, and enjoying a bit of pastry. A yellow dog is with them, intensely interested and confidently hopeful that he may have his share of the spoils. Perhaps it is best to assume that these boys were sent to market to buy supplies for some trustful neighbor, and that they are returning with bread

MURILLO

and fruit and vegetables. We might hope that the neighbor gave them a few cents to spend as they pleased, or that some kindly market woman of whom they purchased the ordered goods, gave them a little tart.

The composition follows the old pyramidal tradition. The line from the boy's heel at the left, to the dog's tail at the right is the base, and the upraised hand the apex, which becomes the center of interest. The eye is led to this center by the leading lines of the picture—the handle of the basket, the forearm of one boy and the shoulder of the other, and the action of all three figures.

The boys are represented as being out of doors, but the light-and-shade is that of the studio. The color scheme is analogous, orange-yellow central and dominant. The boys' clothing is nondescript and ragged, but

THE PASTRY EATERS

rich with subdued colors. The still-life in the foreground is admirably handled. The background is dim and merely suggestive in treatment. But the head of the dog and the faces of the boys leave nothing to be desired. They are alive, alert, charged with emotion.

The picture carries a happy-go-lucky mood which makes it popular. Perhaps it reflects a mood of the great master himself, glad to escape, occasionally, from the company of Madonnas, saints, and angels, and to take pot-luck with common folk, where even boys are welcome.

PLATE III.
CHILDREN OF CHARLES I.

ANTON VAN DYCK

Flemish School 1599-1641

This painting hangs in the Turin Gallery.

The size of the Picture is 59 x 60 inches.

CHILDREN OF CHARLES I

By VAN DYCK



ERE are Charles, Prince of Wales, aged 5, with his pet dog; Princess Mary, aged 4, who became the wife of William II, Prince of Orange; and James, aged 2, "Baby Stuart," who succeeded his brother, Charles II, on the throne, as James II. They are all in royal attire, in a temporary shelter in the palace garden. The baby has been placed on a platform, to raise him to the level desired by the artist. He wears his familiar lace cap and holds his ageless apple. Mary is conscious already that she is a Princess and should look the part. From the face of Charles, the seer could foretell his good-natured, clever, deceitful, and sensuous life.

CHILDREN OF CHARLES I

As a work of art the picture, now in the Turin Gallery, is a masterpiece. The three figures are admirably spaced and colored to give the next King of England first place, without destroying the unity of the group in which the dog and the bunch of roses are essential. Textures are rendered perfectly, and the light-and-shade gives a luminosity of effect, achieved only by the greatest Dutch Masters.

The picture carries the mood in which Van Dyck always painted, the mood created by aristocracy and wealth at their best. "All his subjects have prepared themselves for posing before posterity," said a Frenchman. "All are anxious to give their descendants a lofty idea of their condition and manners." That seems to be true even with these children, whose portraits "may be classed among the most finished works of art."

PLATE IV. AGE OF INNOCENCE

SIR JOSHUA REYNOLDS

English School 1723-1792

Painted in 1788 this canvas was acquired by the National Gallery through the Vernon gift in 1847.

The size of the Picture is 30 x 25 inches.



Age of Innocence Reynolds

THE AGE OF INNOCENCE

By REYNOLDS



IN THE list of Sir Joshua's famous paintings this picture is entered under the year 1788, as a "fancy subject," like the Fortune Teller, The Strawberry Girl, and the Infant Samuel. Like many another artist, Sir Joshua, himself childless, was fond of children. He loved to paint them, and never failed to endear himself to them. An editor of Reynolds's Discourses said that "in his day in all the world there were no children so charming as English children, with their unspoiled naturalness and dainty freshness and purity of color." Years afterward Ruskin expressed the same belief. This little lady,

THE AGE OF INNOCENCE

whoever she may have been, helps to justify the statement.

The Italian masters and Rubens had perfected the cherub. It remained for Sir Joshua Reynolds to paint real children at their most charming moments. He liked to represent them as out-of-doors, the environment children love most. This little girl, comfortably seated, unconscious of the observer, is a mass of loveliness, from her chubby toes to the top of her wayward hair. What a refined profile! How well the ear is half hidden! And what an effective touch is that curling lock with its fascinating shadow!

Not only is the head with its deep-set lustrous eye, its delicately modeled nose, and its dimpled mouth, painted with exquisite care to give it first place in the composi-

REYNOLDS

tion, but it is placed within a charming circle composed of the hands, the shoulder of the dress, the glints of light upon the tree trunk, the foliage above, and the cloud forms, returning the eye to the dimpled hands. Behind the face the misty blue of the sky gives a background in perfect complementary contrast with the flesh tones.

The actual colors of nature are sacrificed to the mellow mysterious gloom of that world which innocent children inhabit, a world where gnomes and elves and fairies might be seen at any moment. This effect was secured by an under-painting in little more than black and white, glazed with transparent varnishes charged with the tints required to complete the color. This gives what Haydon called Sir Joshua's "glorious gemmy surface."

THE AGE OF INNOCENCE

But the little girl herself is of supreme importance. Something has attracted her attention. She is thrilled with what she sees. She is uncertain as to what it means. What Beauty of sweet-and-twenty, first conscious of the meaning of Love, could express the new throb of her heart more perfectly than does this little maid to whom such an experience is at this moment beyond the range of possibility? It is a perfect picture of what Sidney Lanier called "Wise Childhood's deep implying."

PLATE V. MISS BOWLES

SIR JOSHUA REYNOLDS

English School 1723-1792

This subject was painted in 1775. Originally in the collection of the Marquis of Hertford, it now hangs in the Wallace Collection in London.

Size of the Canvas is $35\frac{1}{2} \times 27\frac{3}{4}$ inches.



Miss Bowles Reynolds

MISS BOWLES

By REYNOLDS



MR Joshua Reynolds painted about three thousand pictures, mostly portraits, many of them portraits of children. One of these is the portrait of Miss Bowles. This picture hangs in Hertford House, London, with one other picture of his, haunted with the mystery of childhood, the Strawberry Girl, and with his pretty Nellie O'Brien, to keep it company.

This happy little lady sits in a cozy nook in a dim forest, listening to fairy music. (There seems to be a little trumpet at the foot of the old tree at the right!) The sunlight streams through chinks in the forest-

MISS BOWLES

wall of leaves; but the light on the little girl comes directly from the open sky. She clasps affectionately her solemn little dog, who appears to be fairly content for the moment.

It is pleasant to think that Sir Joshua saw in this lovely child a hint of the Eternal Womanly, that adorable mother spirit that makes any place in the world seem home-like, that clasps to its heart whoever needs loving, that radiates happiness and peace but never loses that sense of something mystical, spiritual, beautiful, just beyond the realm of mortal ear and eye but very real to the pure in heart.

Consciously or unconsciously, Sir Joshua has put into this dear little Miss Bowles an understanding of things unseen. Looking at her one can understand more easily the Master's words "Of such is the kingdom of heaven."

PLATE VI. THE BLUE BOY

THOMAS GAINSBOROUGH

English School 1727-1788

Long in the Art Gallery at Grosvenor House, London, it was brought to the United States in 1922 and now hangs in the Huntington Collection in San Gabriel, California.

Size of the Picture is 70 x 48½ inches.



The Blue Boy Gainsborough

THE BLUE BOY

By GAINSBOROUGH



THIS is the most famous cool picture in the world. Its dominant colors are blue, green, and violet-gray. The warm colors are in small areas, in the hand and face; and, much dulled, in the hat and the foreground.

In Sir Joshua Reynolds' eighth Discourse he said "The masses of light in a picture ought to be always warm, mellow color, yellow, red, or a yellowish-white; and the blue, the gray, or the green colors should be kept almost entirely out of these masses, and be used only to support and set off these warm colors. . . . Let this conduct be reversed, . . . and it will be out of the power

THE BLUE BOY

of art, even in the hands of Rubens or Titian, to make a picture splendid and harmonious.”

It used to be said that Gainsborough painted this picture to refute Sir Joshua's statement; but it may be that Sir Joshua formulated that statement after having seen this canvas.

The Blue Boy is a portrait of Jonathan Buttall, son of a wealthy iron merchant of London. He is a well-proportioned boy, slim, graceful, self-possessed, a joy to his parents, who have dressed him in blue satin, with a beaver cap and an ostrich plume for contrast. He stands well. He has an intelligent face of almost feminine beauty. The composition makes him appear as unusually tall for his age.

The technique of the Blue Boy is some-

GAINSBOROUGH

what sketchy in the accessories; but free, and quite adequate throughout, with just the right amount of accent in the face to make it the center of interest.

The picture is an excellent example of the artist's method. "He painted with arrowy speed. . . . He used at times brushes upon sticks six feet long. . . . His skies are constantly cloudy, with an effect generally of coming rain. The country represented is rough and broken. . . . The prevailing feeling of his landscapes is somewhat sad." This picture is typical for another reason: "He always made his sitters look pleasant and after a while, distinguished. Unity of impression is one of the most marked qualities of his work. Every touch (and very willful some of his touches look) tends towards the foreseen result."

THE BLUE BOY

As one writer, Conway, says: "The Blue Boy is of all Gainsborough's pictures that in which genius, labor, and developed skill, meet in most balanced harmony."

The picture, formerly in the collection of the Duke of Westminster, is now one of the most highly valued canvases in the Huntington Collection, San Gabriel, California.

It was bought at an unbelievably high price. Its transfer to the United States shocked and saddened all Europe.

PLATE VII.
THE CALMADY CHILDREN
SIR THOMAS LAWRENCE
English School 1769-1830

This portrait, painted in 1824, was bequeathed to the Metropolitan Museum of Art by Mr. Collis P. Huntington in 1925.
Size of the Canvas is $30\frac{1}{8} \times 30\frac{1}{8}$ inches.



The Calmady Children Lawrence

THE CALMADY CHILDREN

By LAWRENCE



FAMILY and Laura, children of the Calmadys of Lengdon Court, Devon, so fascinated Sir Thomas Lawrence that he begged the privilege of painting their portraits. When they came to his studio he often persuaded them to stay for lunch, and after lunch he would play with them, read to them, sketch for them, keenly observing them all the while, so that when they continued to sit for him in the afternoon, happy without shyness, he could the better catch on his canvas something of their loveliness and charm.

He called the picture "Nature," and considered it his best picture. "I have no hesi-

THE CALMADY CHILDREN

tation in saying so," he affirmed. "My best picture of the kind, quite—one of the few I should wish hereafter to be known by."

When George IV saw the picture, he wished to possess it, but the Calmadys were unwilling to part with it. The picture was painted in 1823 and remained in the possession of the family until 1886. It now forms a part of the Huntington Collection in the Metropolitan Museum of Art, New York City.

The composition is unusual, being in a circle like Raphael's *Madonna of the Chair*, and Brush's *Mother and Child*. The children appear to be without self-consciousness, in attitudes assumed naturally, one front view and one in profile. With one exception hands and feet do not appear; only rounded knees and elbows, and one perfect shoulder.

LAWRENCE

The drapery is very graceful, flaming up between the knees of the younger child and flickering away between the heads, and across the breast of the older child. The flesh looks clean and firm. The hair is lustrous. The curls are natural. The raised hand is a daring innovation which would distract the attention were it not for the fascinating faces of the children, one so friendly and the other so adoring. Their intimacy is emphasized by the "figure eight" arrangement of the two heads, and by the dominance of inter-related curved lines throughout the composition.

The light is concentrated on the foreheads, especially on that of the darker-haired sister, where its glow is heightened by contrast. How well the ears are subordi-

THE CALMADY CHILDREN

nated! In fact everything is subordinated to the spirit of the younger child.

The color scheme is a rich analogous harmony with just a touch of its complementary in the one ribbon, and with its far away echo in the cool background.

The faces are indeed animated and joyful. The younger child seems to be looking at the artist, smiling, and raising her hand like a little pupil in school, to attract his attention. The older sister is sisterly love incarnate.

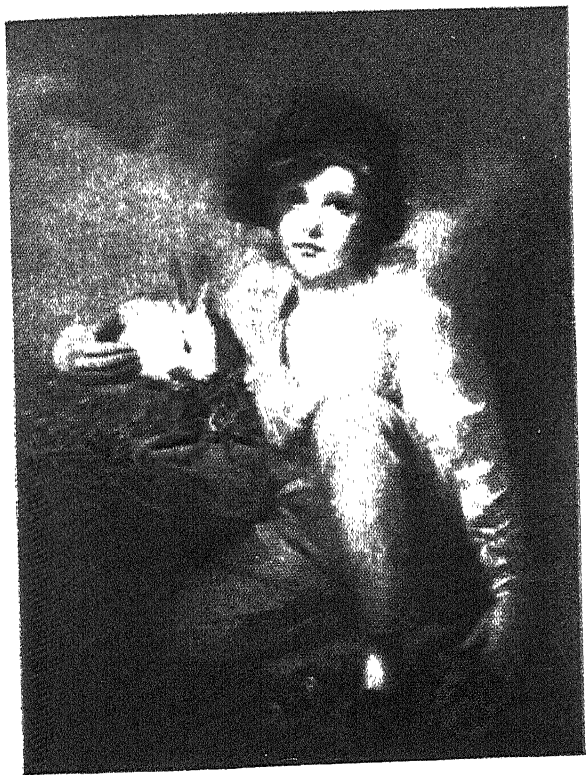
PLATE VIII. BOY WITH RABBIT

SIR HENRY RAEBURN

British School (Scottish) 1756-1823

This canvas hangs in Burlington House,
London.

The size of the Picture is 40 x 31 inches.



Boy with Rabbit Raeburn

BOY WITH RABBIT

By RAEBURN



THIS is what the art critics of our time are pleased to call, contemptuously, "a pretty picture." It is just that. Here is a young English boy, as handsome as an English boy can be—and there are few handsomer in the world, so Ruskin said—sitting on one foot, with one hand holding some parsnip leaves and with one arm crooked about a pretty white rabbit. The boy has brown hair, beneath a close-fitting cap of dark green. The boy's eyes are brown. He wears a white blouse with a ruffled collar, open at the throat. His long-legged trowsers are dull yellow. Behind his head is a suggestion of the foliage of a tree.

BOY WITH RABBIT

The subject is really of little consequence. The way the subject is presented is all important—that constitutes the fine art of it.

It is composed in march time—One, two; *one*, two; *large*, small; *heavy*, light; *boy*, rabbit; *boy's head*, rabbit's head; *arm*, leg; and (at right angles) *mass* of other arm and rabbit, and mass of other leg. This rhythm of measure extends to every detail: big dark mass in lower part of the picture, smaller dark mass above; large warm area of background at the left, smaller area at the right; two glints of light in the cap, one stronger than the other; two shining things in the foreground, one brighter than the other; light on the foot, lesser light on the hand near it; dark spot between the rabbit's head and the ruffle, smaller dark spot between the rabbit and the thumb, flesh area of face in strong light, flesh area of breast not so lum-

inous; dark eye of rabbit, and another not so bright; one side of the ruffled collar light, the other not so light; ears, fingers, masses of hair, and leaves, all in rhythmic pairs. It would be difficult to find a more consistent composition so far as rhythm is concerned.

Now look at the rhythmic shapes. The forms are all variations of the egg shape or oval, sometimes pointed: face, breast area; arm, leg; rabbit's ears; boy's hands; another rhythmic sequence.

Now think of the emphasis of lights: the face of boy is of first importance, therefore most luminous; the rabbit is next in importance, therefore a little less luminous. From these the scale runs down through blouse, breast, knee, background at right, at left, right leg, rock, foreground, foliage, shadow at right, gloom at left—another perfect sequence.

BOY WITH RABBIT

The fourth rhythmic sequence is in hues of color: white of the blouse, yellow white of the rabbit, yellow of the trousers, orange of the flesh, red-orange of the light in background, orange-red of the cheeks, red of the lips. This group of warm analogous colors is enriched by a few bits of the cool complementary colors, green and blue-green, so that the *warm*, cool, conforms to the *large*, small of the original rhythm.

"A pretty picture." Indeed it is. As pretty as Tennyson's lullaby: "Sweet and low, sweet and low; wind of the western sea," which is written in the same slow time. That song is pure poetry in the realm of language. This picture is pure poetry in the realm of delineation. Loveliness is a quality of art that normal human beings will always cherish and enjoy.

PLATE IX. THE TORN HAT

THOMAS SULLY

American School 1783-1872

This canvas was bequeathed to the Boston Museum of Fine Arts in memory of Mrs. John Singleton Copley, a patron of the arts.

Size of the Picture is $19\frac{1}{8}$ x $14\frac{1}{2}$ inches.



The Torn Hat Sully

THE TORN HAT

By THOMAS SULLY



FOR more than one hundred years this picture has been popular, for upon the boy's blue hat-band may be found, painted in red, "T. S. 1820." It is refreshing to find a canvas like this from the hand of the man who painted President Jefferson for West Point, and Commander Decatur for the City of New York, and who was sent to England to paint a portrait of Queen Victoria for the St. George Society of Philadelphia. Sully painted more than twenty-five hundred portraits, but none more popular than this, of a healthy little chap, "just back from play," who looks everybody straight in the eye without embarrassment or fear.

THE TORN HAT

Sully loved children. He had a large family of his own. This may account for the illustrations he made for Robinson Crusoe. But this picture is enough to prove that he had "a clear and loving eye" that saw beauty unadorned, and that he was one of the best of portrait painters of his day.

To paint flesh, or anything else, as it appears in both sunshine and shadow, in such a way that the local color is felt beneath both, so that the observer feels that the color itself is constant, whether illuminated or shaded, is no small achievement.

People generally do not notice shadows at all. Shadows, under normal conditions, are never obtrusive; they do not attract attention to themselves, nor interfere with the enjoyment of the subject as a whole. They keep their rightful place and quietly

THOMAS SULLY

enrich the effect. This picture illustrates perfectly the natural play of shadows. How clear, well defined, and luminous these shadows are, enhanced by contrast with the dark lining of the hat. Only an artist of the keenest sensitiveness to light and shade lies in wait for distinguished shadows, and captures them to enrich his pictures.

The torn hat gave, accidentally, under strong sunlight, a shadow across this boy's face, which caught the artist's eye. Looking at such a picture as this, one is sure that Sully was thrilled with the beauty of the moment, and transcribed it with ease and with great joy. The picture has the spontaneous quality of a sketch, combined with the perfection of a masterpiece.

How unselfconscious the boy is! And what a handsome little gentleman! Old

THE TORN HAT

clothes and tatters cannot hide his real self. As a boy he must have been a success and worthy of being thus immortalized by one of our early American Masters.

PLATE X. WHISTLING BOY

FRANK DUVERNECK

American School 1848-1919

The "Whistling Boy" was presented to the Cincinnati Art Museum by the painter, who long taught in the Art Academy of that city.

The size of the Picture is 28 x 21 inches.



Whistling Boy Duveneck

WHISTLING BOY

By DU VENECK



NE can hardly look at this happy-go-lucky city urchin without thinking of his country cousin who inspired Whittier to say

“Blessings on thee, little man
Barefoot boy with cheek of tan!
With thy turned-up pantaloons,
And thy merry whistled tunes.”

This boy is not barefoot, perhaps, but no doubt his “slip-shod foot goes well.” He is not thinking about his feet, nor his tattered shirt, nor his torn apron, nor his broken basket, nor his uncombed hair, nor his soiled face. He is just whistling, and thinking of

WHISTLING BOY

nothing in particular; or, it may be, of something very important — important to him. His eyes are focussed on nothing. He whistles just naturally, as he does his task, at the moment at peace with the world, entirely unselfconscious.

This picture was painted while Duveneck was a student in Munich. Its freedom of treatment was a daring innovation in 1872, and indicated a spirit with individuality and independence. The expressive hands are sketched with broad suggestive strokes. The effect is of things seen out of focus, the attention being concentrated on the face, on the whistle—because he is whistling so well without effort. He has handsome eyes, and a shock of black hair that suggests a distinguished looking young manhood later.

DUVENECK

Under his grime and disarray he carries possibilities.

The color scheme is a long and rich analogous harmony from red through orange and yellow to blue-green. There are no blues or purples. A dull green-yellow is the dominant hue.

This is what people think of as an artist's picture, a picture for artists. They admire a picture like this not for its subject, its story or its significance; but for its technique, the way it is done. It is so unpretentious in composition, so temperate in color, so masterly in handling, so extremely clever without any effort at cleverness, and so effective. It is just "a mighty good bit of painting."

The boy, whoever he was, has been immortalized by the artist; and lovers of fine

WHISTLING BOY

art yet unborn may quote Whittier in the presence of this picture:

“Thou hast more than wealth can buy
In the reach of ear and eye,—
Outward sunshine, inward joy:
Blessings on thee, barefoot boy!”

